

Art World

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Primitive Works in Modern Cement

By Virginia K. Pyle

Patriot Ledger Correspondent

There is a pre-historic quality in the rough stone-like sculpture of Jean and Frank Tock. Perhaps it is the simplicity of form and force of the subject matter which suggest symbolism akin to ancient religious art forms. Perhaps it is the untamed force with which the works convey themselves. Whatever the reason, the works have a powerful presence.

Mr. and Mrs. Tock say their exhibition is the "Drama of ourselves. We range and look and capture form. We look. Form looks back at us, tells its secret and escapes. For such a confrontation, come whole." Continuing through June 23 at the Helen Bumpus Gallery in Duxbury, the sculpture and drawings absorb the viewer into a realm that cannot be claimed by any particular style or trend.

As the viewer first enters the room, he is faced with large sculptured heads attached to long spindly arms. The rough cement-like material from which so much of the sculpture is fashioned is a combination of plaster, vermiculite, and polymer applied with a spatula to a wire screening. According to Mrs. Tock, it is a very workable material and has the advantage of being relatively lightweight in comparison to cement or plaster works. The bigger-than-life head and arm forms have a presence of size, apparent weight and durability, and a somewhat spiritual quality derived from the skeletal aspects of form.

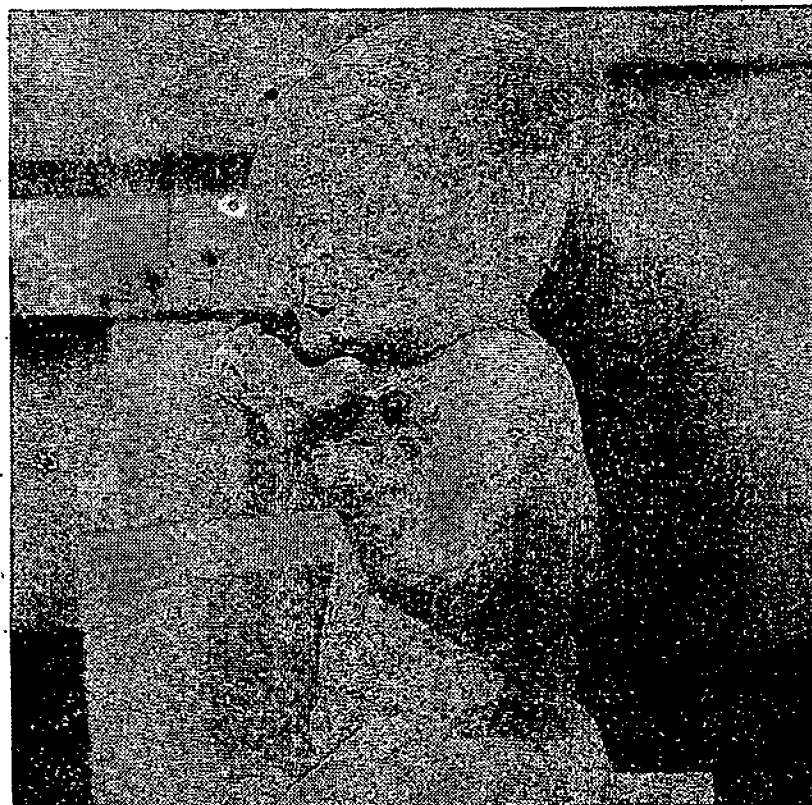
The eye is next caught by babies. The

babies are all around — crawling, reaching, sitting. Their egg-shaped heads sit huge upon the little bodies discovering themselves and their surroundings, almost as the viewer discovers them.

The human figures are not alone in the world of the Tocks, for they have built a series of animal sculptures to accompany them. The near-skeletal formation of horses' heads, necks and legs entwining themselves around each other describe spaces and forms created by the combination of pairs. They find kinship with the human representations in the bony and stone-like qualities and in their movement through their surroundings.

All these figures remain universal in their descriptions without limitation of time or individual identity. Even the sculpture "Football Players," which can be taken as a humorous characterization quite seriously reflecting 'modern man,' has the timeless quality of movement of form in space. The four hulking figure lumber along in a row and are topped with cage-like helmets resting on bulging shoulders. Yet regardless of the brute subject, the four figures move in an easy rhythm, one to the next.

There are several cases of delightful miniature sculptures which maintain a power all their own, as well as drawings and painted sculpture. The exhibition encompasses many years of work and discovery on the part of Frank and Jean Tock. Perhaps it is retrospective in nature, but it more fully serves as an indication of continuing discoveries of form and life.



"Baby," included in the sculpture show by Jean and Frank Tock at the Helen Bumpus Gallery in Duxbury.
(Photo by Everett A. Tatreau)